

#15 June 1969



# WESTERN POTTER

Cover: . . .

Kaga Tea bowl by Honami Koyetsu

Soetsu Yanagi

Tea Bowls by Koyetsu and Hamada

Fragments from a recent article translated by Atsuya Hamada and  
Bernard Leach.

We Japanese inherit so many beautiful pots made by unknown craftsmen of the past but the first made by an individual or artist craftsman were by Koyetsu in the 17th century.

Whatever may be said nothing up to the present time can surpass Koyetsu's Raku Tea bowls. Innumerable people have made Tea bowls but none of them has reached the level of warm and generous integrity inherent in his. The first Kenzan alone can occasionally perhaps wear his Great Uncle's robe. But Kenzan's strength is in his brushwork whereas Koyetsu's is without added decoration. But painting on pots must not be for painting's sake. Koyetsu's approach is purer. Yet one must ask if Raku has ever reached ultimate expression in even his hands. I do not think so.

The cult of Tea cannot continue to stagnate at its present low level of appreciation. A new movement of Tea should be started by people of perception employing Hamada's Tea bowls.

I would like to tell in greater detail about Hamada. I have known him for a long time. As I know him there are few people as well balanced as he is in every way. He is the wisest man I know. There is always order and plan in his work which he carries through without waste. He does not loiter. He constantly looks back on his actions with clarity and then proceeds. He builds his life like a sturdy house on strong foundations with little waste. He walks steadily, he is not acrobatic, he does not take risks, but neither does he hesitate or go astray. He said to someone once that it took him three years to acquire a certain technique and ten years to get beyond it. This capacity of shedding is remarkable, the layman would brag of his new skill. That is where danger lurks. In fact, Hamada told a young Tea Master whom I knew that he was often stimulated by the beauty which he found in certain old Tea bowls and

thereby attempted to make some himself, but was dissatisfied with the results, finding after a lapse of time that even those which he thought best were somehow lacking. He said that however he concentrated himself on his work the results were unsatisfactory and he therefore came to the conclusion that this was not the right procedure. He said he wanted to produce pots with ease. He compared the making of pots with climbing a mountain, "One struggled to the top with effort only to find that the path did not end there" and he added that "right making was more like walking down a hill in a pleasant breeze". "It seems to me" he said, "That the time has come to attempt this".

Corean potters often made flattened bottles with ease and nonchalance, we admire their beauty and try to achieve it with effort and labour and fail. Why can't we be easy? If I apply the criterion of Zen<sup>1</sup> the Corean answer is normal or ordinary whereas ours is intentional. The latter cannot compete with the former.

The significance of a Tea-bowl is concentrated in its footring where you will find its naked value. Hamada's footrings show both good craftsmanship and ease and some of his bowls would almost rival the O Edo Corean Tea bowls.<sup>2</sup> The crawled glaze effects he favours are so superb that Hamada himself was almost entranced by his own turning and throwing. He saw the danger of being trapped however and at that point began to make salt-glaze wares the technique of which involved abandonment of the turned footring in favour of thrown ones in which the former effects are not possible. This required courage for many pot-lovers blamed him for the loss of beauty. But Hamada wanted to find a new answer untrammelled by accustomed and mastered beauty. This he is beginning to give in his new work in reply to the Zen Koan<sup>3</sup> and without words.

The next great issue is between 'Jiriki'<sup>4</sup> (self-development) and 'Tariki'<sup>5</sup> (other power enlightenment). Something beyond individualism is required in craftsmanship. When I had a talk with Hamada the other day I felt that he had moved forward after he said that what he desired was for the rhythm of nature in the spin of the clay on the wheel, of the brush on the pot, of the flames over the melting glazes to take charge rather than his preconscious will, thus accepting

not throw as high as previously (particularly if there is vibration in the wheel), bulbous shapes crack in the belly before the clay gets leather hard and leaning figures crack and fall down, etc. It is caused by soluble alkali components (e.g., Frit or Nepheline Syenite) in the clay slowly dissolving and attacking the ability of the clay particles to hold together. The remedy (never perfect, but this will buy time) is to add about 0.25% of Calcium Chloride or Magnesium Sulphate to the water in the clay before mixing. This should increase the time that the batch will remain workable. The exact percentage of the acid substances necessary for each clay body can be determined by experiment. Once the deflocculation exists in a batch of plastic clay the only answer is to dry the clay out completely and then add the acid substances to the water used to slake the clay down again.

It is easier to deal with deflocculation in glazes. When a glaze settles quickly after stirring, it is probably being affected by deflocculation - particularly if the settled glaze forms a hard and heavily-settled layer at the bottom of the pail. One remedy is to add the previously noted approximately 0.25% of acid substances. If the effect seems to wear off, then more can be added, but eventually, a point will be reached when the acids have no more effect and then it is worthwhile to consider the following points:

1. If the glaze is in a metal container move it into a plastic one. The electrical conductivity of plastic is less and as these effects are due to electrolysis their manifestation is less when in an insulating container.
2. Calculate your glaze back to a unity formula and see if you can substitute less soluble constituents for soluble ones.
3. Consider other physical properties of glaze materials. Colemanite, for instance, is an excellent suspender as it forms a gel in water. If 2-5% can be added to your formula in some way this will help. Keep the clay content as high as possible so that the "floccing" effect (which works mainly on the clay) will be most pronounced.

Has any individualist considered the significance of 'Tariki' as well as 'Jiriki' especially in his work? If anyone thinks, for example, that Van Gogh's burning work comes from himself alone it is a careless thought. His painting comes from beyond his flesh and bone and blood, it comes out of his whole soul which he cannot control. The power of nature beyond the ego has endowed him; it is not a question of nerve endings. It is what lies behind his conscious mind which moves us. Such work is not confined to self-expression. There is that in it which is unguessable to public and author, it is not even work for which the author must be held responsible.

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### NOTES ON DEFLOCCULATION - by David Long

For those potters who have had trouble with settling of glazes and diminishing plasticity of clay, the following observations are offered as a guide to solving some of the problems that lead to trouble and difficulty.

Deflocculation is a great enemy of craft potters because so little is known about it and either it is allowed to intrude into the pottery unchecked or a great deal of time is spent trying to combat its effects ineffectually. Briefly, the terms 'flocculation' and 'deflocculation' are descriptions of the effects of acid or basic solutions upon suspensions. Particles of glaze suspended in an acid solution will have a slight attraction for one another (rather like opposite ends of a magnet) and will tend to stay suspended for some time. These are flocculated particles. Conversely, particles of glaze suspended in an alkaline solution tend to repel one another and settle more rapidly. These particles are deflocculated.

Industry has developed many uses for deflocculated suspensions and can afford to be less paranoic about them. However, the controls necessary to make use of this phenomenon are quite exacting and not among the interests of the majority of craft potters.

Deflocculation can exist both in plastic clay and in suspended glazes. In clay the symptoms are a gradual deterioration in the plasticity of a body over a period of about two weeks after mixing. The clay will



not throw as high as previously (particularly if there is vibration in the wheel), bulbous shapes crack in the belly before the clay gets leather hard and leaning figures crack and fall down, etc. It is caused by soluble alkali components (e.g., Frit or Nepheline Syenite) in the clay slowly dissolving and attacking the ability of the clay particles to hold together. The remedy (never perfect, but this will buy time) is to add about 0.25% of Calcium Chloride or Magnesium Sulphate to the water in the clay before mixing. This should increase the time that the batch will remain workable. The exact percentage of the acid substances necessary for each clay body can be determined by experiment. Once the deflocculation exists in a batch of plastic clay the only answer is to dry the clay out completely and then add the acid substances to the water used to slake the clay down again.

It is easier to deal with deflocculation in glazes. When a glaze settles quickly after stirring, it is probably being affected by deflocculation - particularly if the settled glaze forms a hard and heavily-settled layer at the bottom of the pail. One remedy is to add the previously noted approximately 0.25% of acid substances. If the effect seems to wear off, then more can be added, but eventually, a point will be reached when the acids have no more effect and then it is worthwhile to consider the following points:

1. If the glaze is in a metal container move it into a plastic one. The electrical conductivity of plastic is less and as these effects are due to electrolysis their manifestation is less when in an insulating container.
2. Calculate your glaze back to a unity formula and see if you can substitute less soluble constituents for soluble ones.
3. Consider other physical properties of glaze materials. Colemanite, for instance, is an excellent suspender as it forms a gel in water. If 2-5% can be added to your formula in some way this will help. Keep the clay content as high as possible so that the "floccing" effect (which works mainly on the clay) will be most pronounced.

4. When a glaze has settled in a hard layer on the bottom of a pail, don't just pick at it and lose your fingernails. Tip off the water into another container and then the layer will prise up easily with a spatula. (Removing the water removes the air lock above the layer).
5. If your house is built on clay don't slam doors after a rain storm. Someone did this in Quebec and a whole village slid into the St. Lawrence on a raft of deflocculated clay.

David Long

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BRITISH COLUMBIA GUILD OF POTTERS

EXECUTIVE 1969/70

This year there has been a re-allocation of duties within the executive of the Guild. The aim has been to spread out the duties among a larger number of people. In addition, members-at-large have been assigned to help certain members of the senior executive:

Immediate Past President:	<u>Tam Irving,</u> 5809 Marine Drive, West Vancouver 921-7573
President:	<u>David Lambert</u> 4316 Fraser St., Vancouver 10. 874-5815
1st Vice-President:	<u>Don Hutchinson</u> 8514 Ash St., Vancouver.
2nd Vice-President:	<u>Michael Kemble</u> 1221 Jefferson Ave., West Vancouver 922-5328
3rd Vice-President:	<u>Mrs Bonnie Johnston</u> 1404 Rosser Ave., Burnaby 2.
Treasurer:	<u>Mrs Kathleen Hanshard</u> 2271 Bellevue Ave., West Vancouver.
Corresponding Secretary:	<u>Mrs Leona Bush</u> 4006 Marine Drive, West Vancouver. 922-8151
Recording Secretary:	<u>Jean-Marie Weakland</u> 4450 Camosun St., Vancouver 5.



Membership:	<u>Mrs Louise Huff</u> 630 Greenwood Rd. , West Vancouver. 926-2139
Publicity Chairman:	<u>Judy Clegg</u> 1243 Gordon Ave. , West Vancouver. 922-5462
Editor:	<u>Gillian Hodge</u> 25249 #15 Rd. , R. R. #1, Whonnock 462-9202
Members-at-large:	
Mrs Julia Cowie:	Assisting 1st Vice-President with Hycroft 4169 W. 10th Ave. , Vancouver 8. 228-9176
Charmian Johnson:	Assisting 2nd Vice-President with Continuing Education A/4566 W. 10th Ave. , Vancouver 8. 224-6103
Brian Johnston:	Assisting 3rd Vice-President with exhibitions, 1404 Rosser Ave. , Burnaby 2.
Jack Wells:	Assisting Corresponding Secretary 4712 The Highway, West Vancouver. 922-5718
Peter Grossman:	Assisting the Treasurer 1165 Mathers Ave. , West Vancouver 922-6726
Mrs Alice Bradbury:	Assisting the Recording Secretary 5090 Blenheim, Vancouver 13. 266-5239
Mrs Joanne Polberg:	Assisting with Membership 352 West 27th, North Vancouver. 987-3831
Mrs Gabriele Alfred:	Assisting the Editor 3464 West 40th Ave. , Vancouver 13. 228-2547
Mr. Reg Dixon:	In charge of lectures, demonstrations and seminars at meetings 1063 West 7th Ave. , Vancouver 9. 732-5853

## CULTURAL FUND GRANT

Centennial Cultural Fund Advisory Committee  
Parliament Buildings,  
Victoria, B. C.

Dear Mr. Irving:

We are pleased to advise you that a grant in the amount of \$1,060.00 has been approved by the Advisory Committee for the B. C. Potters' Guild and cheques in this amount are enclosed herewith.

This grant is to assist you in the expansion of seminar workshops to other areas of the Province and we trust that these funds will be of assistance to you during the coming year.

We congratulate you on the success of your programme during 1968 and the Committee joins me in extending to you our very best wishes.

Yours very truly,  
(Signed) W. H. MURRAY,  
Chairman

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### RE M I N D E R !

Membership fees are now due for 1969.

\$5.00 . . . . . Lower Mainland & Fraser Valley Area.  
\$3.00 . . . . . Other areas.

Send cheques plus exchange to:

Mrs Kathleen Hanshard,  
2271 Belleview Ave.,  
West Vancouver, B. C.

BONNIE (McComb) JOHNSTON

- graduated May 1968 after four years study at Alberta College of Art; diploma in Ceramics - Pottery.
- After construction of a potter's wheel, began a summer of potting in Kelowna; before moving to Vancouver in September.
- Since that time, had been potting in an allotted furnace room and shall continue at least until the furnace is overcome by silicosis.

Awards and Exhibits

Visual Arts Scholarships - 1967-68  
Henry Birks Award - 1967

Crafts 67 - Montreal  
Graduate Show - A.C.A. Calgary, Alta.  
Environment '69 - Calgary, Alta.  
Hycroft Exhibition - Vancouver.

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Summer Picnic

You are invited to our summer meeting at Iris Smiths, 12993 Harris Rd., Pitt Meadows, Wed. June 25th, at 6.00 p.m. Bring your own picnic - the Potters' Guild will be selling wieners and buns to roast, there will be free coffee, marshmallows and watermelons. Hal Riegger will be with us and has kindly consented to show slides and film and to talk about Raku. Bring your friends. Non-members welcome. Phone Joanne Polberg if you can offer rides or need one.

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DISTRICT NEWS

(The Editor received this letter from Smithers. We would like to hear more from other Ceramic Groups).

Dear Editor:

Our Ceramic Club received a grant from the Cultural Fund to assist in setting up a workshop.

The Adult Education Class joined with us to make a total of twenty-six people taking part in a five-day workshop with Frances Hatfield of Oyama, B.C., instructing.

The five days were both interesting and informative and all potters taking part agreed that it was a very successful week.

Sincerely (Mrs Pat Munro), Smithers Ceramic Club

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## CERAMICS 1969

### Committee Report

#### A Message from the President

The President has received a letter from Tam Irving heading up the Committee for Ceramics 69. There are some comments which will be listed below.

It is my opinion that this should be the last exhibition of this type that we, as members of a pottery group, have anything to do with. For the simple reason is that, as potters, we have progressed beyond the ideas expressed in this, to my mind, old fashion thing.

The members of the Committee worked for years. It is no exaggeration to say that no committee has worked so hard etc. I have read the files of requests for support. They will become available to members as soon as the library and files are established.

The comments below (while I personally do not agree with some of them, namely item #2, for I believe that non-potters sometimes do make good jurors of pottery shows), I am awaiting with bated breath

for my invitation to be a juror of an architectural exhibition.

Item 4 could, in my opinion, be restated to a point where future shows and exhibitions are made on an invitational basis. By that I mean that yearly or possibly every two years, five or six potters are invited to make pots for a group show. There would be no jurying. The work put up by the invited ones would be their decision and would be exhibited as they desire, subject to some reason. The show would, I believe, show what is being done and not show what some opinions would like to see done. As far as favoritism in invitations goes perhaps a drawing of straws or papers from hats with no bias. Who knows? This is something which we should go into. However, I cannot see that we will ever be free from some power plays by interested parties, no matter what is done. We should think and suggest whatever we can that seems valid and worthy. The executive would welcome any constructive advice we can get on these matters.

(The Editor would like to have your views on all this please).

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#### Canadian Ceramics Exhibitions

The growth of interest in ceramics and the changing aesthetic calls for a review of the future course of Canadian Ceramic exhibitions. We would like to make the following recommendations developed from experience with Canadian Ceramics 1969.

(1) We strongly recommend that the exhibition be permanently taken over by one group or gallery. Something might be modelled along the lines of the Syracuse exhibition at the Everson Museum of Art where one gallery has taken upon itself the task of reflecting contemporary trends.

(2) Non-potters do not appear to make particularly good jurors. Future juries should perhaps comprise only potters.

(3) Sculptural ceramics should be juried separately by sculptors.

(4) The physical problem and the expense of handling large numbers of works - large proportion of which are rejected - suggests that some



preliminary selection may be advisable. We recommend that initially only slides be requested from applicants. Qualifying entrants could then be notified to send a specific number of works for final jurying.

(5) We feel that the award system is arbitrary and meaningless. In our opinion the moneys would be better applied towards exhibition costs and the printing of good catalogues with photographs of all works.

Tam Irving.

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(Criticism Printed in the Vancouver Sun, Monday, March 10, 1969)

CERAMICS DISPLAY DISAPPOINTING. By Charlotte Townsend.

Ceramics '69, now at the Vancouver Art Gallery, is a disappointment.

It is the result of two years of planning by the gallery in conjunction with the B.C. Potters' Guild and the Canadian Guild of Potters, and a selection from 500 works from across Canada by a three-man jury.

Members of the jury were Norah McCullough, for some years the Canadian delegate to the World Crafts Council, Warren MacKenzie, a well-known American ceramist, and Bruno Freschi, a practising architect who teaches design at UBC.

The total entry was not of the greatest distinction, but the display can be described as safe and nostalgic for the styles of 10 and 20 years ago.

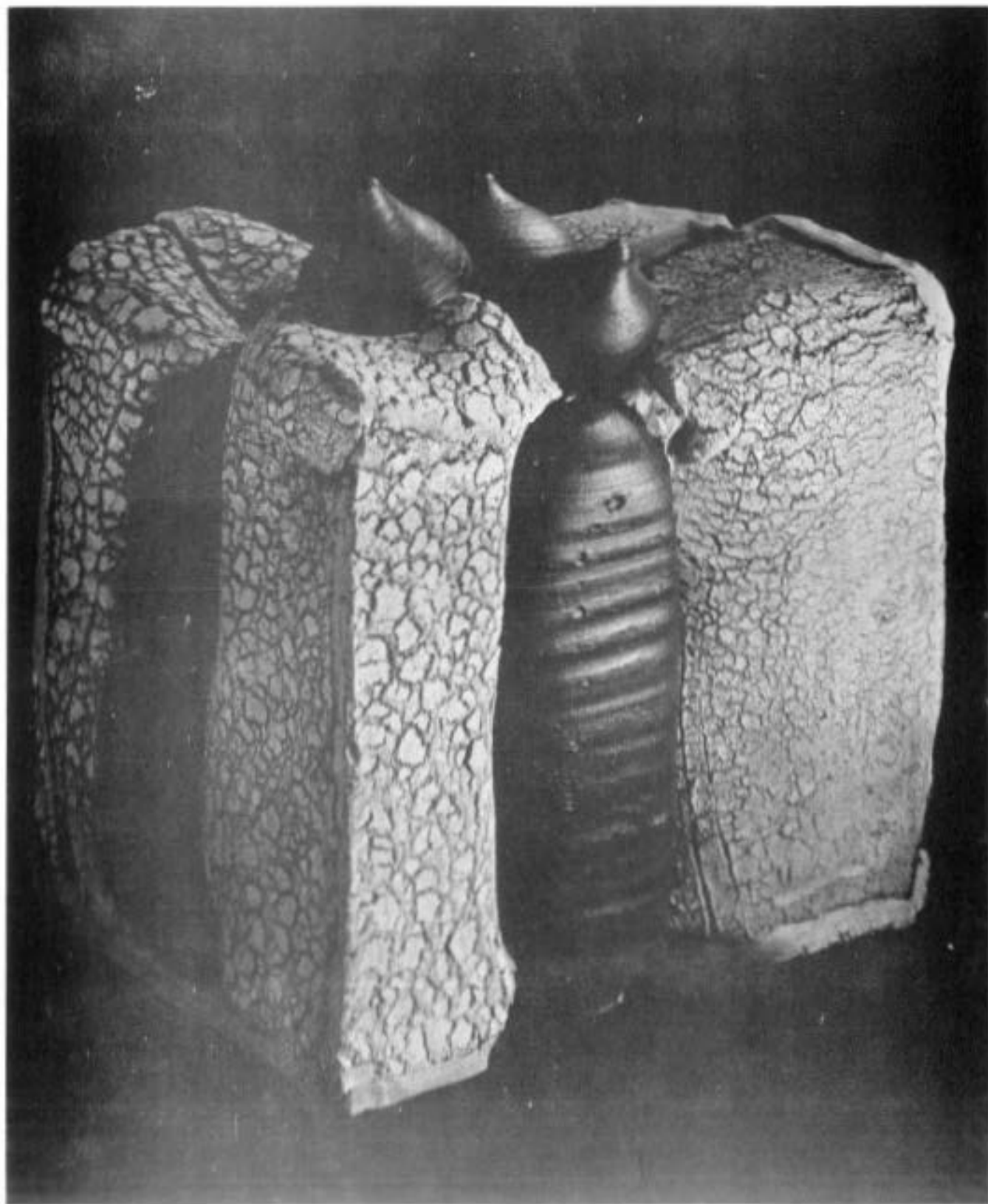
Included are a few very good pots, a lot of cautious derivations, and a few examples of the use of clay which needed ingenuity to be so unpleasant.

Among the good things: Tam Irving's stoneware planter, solid and undecorated, shows that it is proportioning that prevents such a piece from being a crude lump. There are two fine porcelain pots by Mick Henry, and a heavy white jug with a nicely contrasted dark inside.

Wayne Ngan's two tea bowls are beautiful, if unadventurous, examples

12.

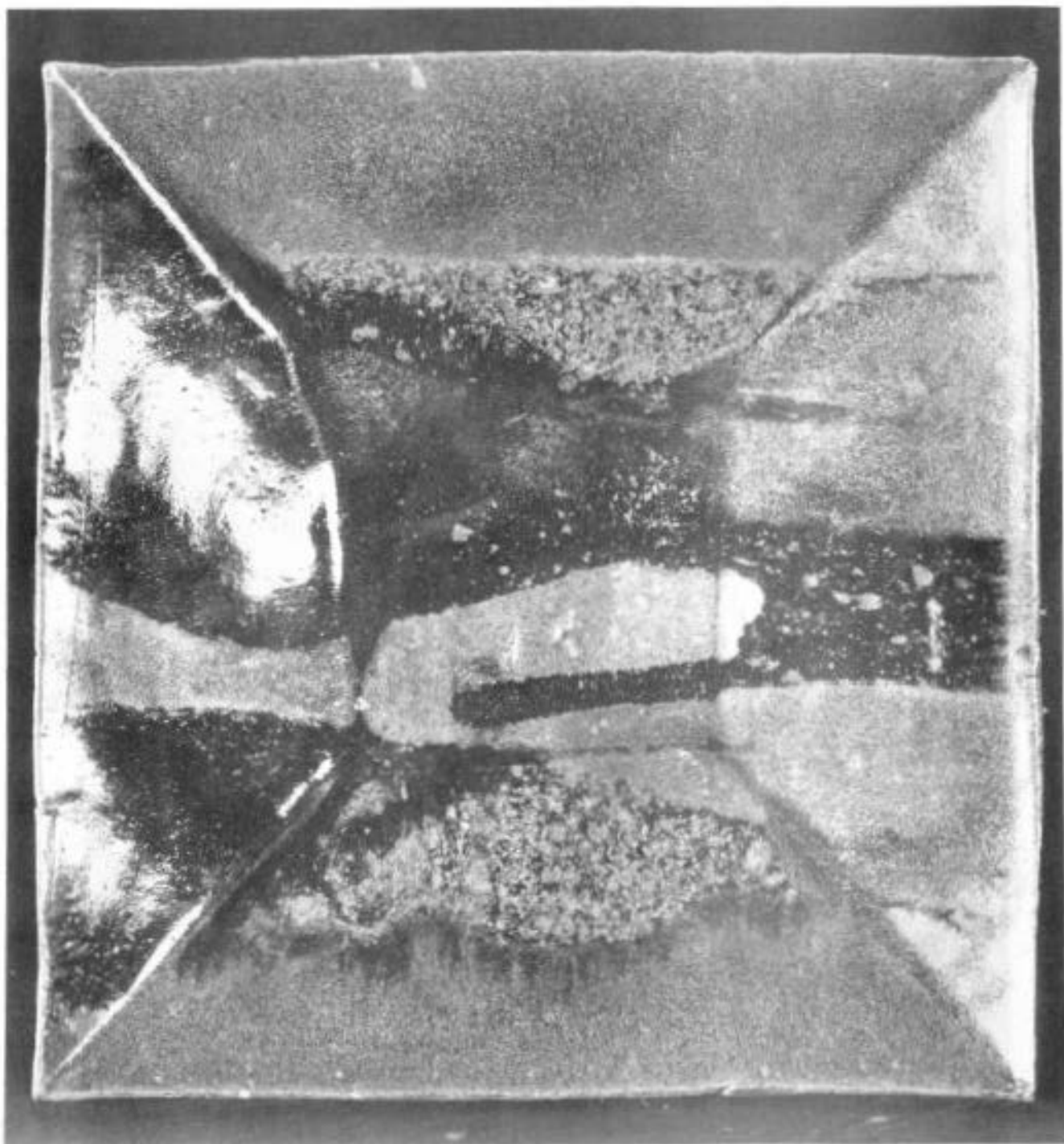
CERAMICS '69



Jack Sures: Untitled Sculpture 14" x 12 1/2" x 9 1/2"  
Handbuilt stoneware with Acrylic Paint



Margot Ariss: Vancouver Art Gallery Purchase Prize



John Chalke: Dish 2" x 11" x 10 1/2". Stoneware Temoku Glaze





Dennis Evans: Covered Jar Stoneware Slab.  
Thrown lid 8 1/2 x 5 x 5



of this potter's work and his use of color in glazing.

Thumb-print decoration gave a mysterious, ancient feeling to Joan Linley's pot; a more regular incised pattern, more conservative too, covered a jar by Margery MacKay which shared the prize for the best stoneware entry.

### Slab A Winner

The other half went to Marilyn Levine for a piece of slab sculpture. The slab was divided by a smoky ridge, which gaped a little at one point, to show in a surreal way that the slab was hollow.

Ceramic sculpture was not well represented in the exhibition, though Victor Cicansky's California-Funk style 'Gladstone Bag Abandoned after the Revolution' in which bag and clothes, life-size, seem to have been petrified in clay, is a good example of its kind.

Because imagination and experiment are the two things most clearly not there in Ceramics '69 doesn't prove anything about Canadian ceramics in general. But an open trans-Canada show, with a three-man jury of cautious tastes is perhaps not the best way to find out what is going on.

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## CERAMICS 1969

### 1. New Purchase Award:

The Lilybel Patricia Buckmaster Memorial Purchase Awards.

\$100 each for one functional and one non-functional entry.  
Each must be work by a potter who has not previously exhibited in this exhibition.

The items purchased will become the property of the University of Calgary permanent art collection and will be on exhibition on that campus.

## 2. Awards

<u>Recipient</u>	<u>Donor</u>
Margot Ariss	The Vancouver Art Gallery Purchase Award of \$100.
Margot Ariss	The Miss H. Duncan Prize of \$100 awarded for earthenware of merit.
Mary Bowerman	The International Minerals and Chemical Corporation Prize of \$10 awarded for best pattern; the Lilybel Patricia Buckmaster Memorial Purchase Award of \$100 for the Permanent Collection of the University of Calgary.
Robert M. Bozak	The Jean Fahrni Award of \$25.
John Chalke	The Fairey & Co. Ltd. Award of \$25.
Annemarie Schmidt	The Canadian Guild of Potters prize of \$50.
Esler	Awarded for outstanding use of mixed media.
Frances Hatfield	The Five Potters Award of \$50 (shared).
Michael Henry	The Potters Club of Montreal prize of \$100, awarded to the best porcelain entry.
Avery Huyghe	The British American Oil Co. Ltd. Award of \$50.
Maria Jones	The Five Potters Award of \$50 (shared).
Bailey Lesley	The Okanagan Summer School of the Arts Award of \$25.
Marilyn Levine	The Louise and Adolf Schwenk Memorial Prize of \$100. Given by the British Columbia Potters' Guild, awarded for sculpture form.
Joan Linley	The Pottery Supply House Award of \$50.
Margery Mackay	The T. Eaton Co. Ltd. Prize of \$200. Awarded for best stoneware entry (shared).
Mayia Markson	The T. Eaton Co. Ltd. Prize of \$200. Awarded for best stoneware entry (shared).
Wayne Ngan	The Robert Simpson Company Limited Prize of \$200. Awarded to the best earthenware entry.

## EXHIBITIONS

A. Canadian Ceramics 1969 will open in Toronto on May 1st, 1969, at the Centre on Avenue Road, in Toronto. It will go on a limited circuit beginning in June, as noted below:

Montreal	Canadian Handicraft Guild	June 11 - 27
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Chicoutimi	Maison des Arts	July 7 - 31
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In the Autumn of this year, Canadian Ceramics 1969 will tour the western provinces.

B. Nanaimo Museum and Art Gallery is having an exhibition of work of Jan Grove from June 16 - 28 and Hal Riegger from June 27 - July 4. The Riegger exhibit will then travel to Victoria Art Gallery and New Westminster Public Library.

C. British Columbia Potters' Group Show at the Canadian Potters' Guild in Toronto - August 7 - 30. Potters exhibiting are:

Sue Arundel

Meg Buckley

Stan Clarke

Frances Hatfield

Michael Henry

Gillian Hodge

Don Hutchinson

Tam Irving

Charmian Johnson

Bonnie Johnston

Leaf

Jean-Marie Weakland

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## VISITORS

Sheila Stivens, editor of The Craftsman L'Artisan, visited Vancouver and saw Oliver Wells and the Salishan Weavers at Sardis, B. C.

Bill Norman of RR3, Mouth-of-Keswick, New Brunswick, visited various potters in B. C. on his Canada Council sponsored tour of Canadian potters.

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... from the Vancouver Sun.

## CANADA COUNCIL PROPOSES TAXATION BREAK FOR ARTISTS

OTTAWA. The Canada Council today urged the federal and provincial governments to take a number of tax measures that would ease the financial burden on artists and encourage Canadians to provide more money for the arts.

The council is the agency administering the money that the federal government makes available for promotion of all performing and visual arts.

The council announced in a statement these key recommendations resulting from an independent study undertaken for it:

The individual taxpayer should be permitted to average his income over a period of five years.

Charitable donations, which in legal terms include donations to the arts, should be made deductible for both individuals and corporations up to a level of 20 per cent of income, instead of the present 10%.

Gifts other than cash that are worth more than \$500 should be fully deductible if they are made to qualified organizations.

A deduction of 150% of the value of any donations of a capital nature to approved arts projects should be allowed for income-tax purposes. The council suggests a five-year trial period for this measure.

This special tax relief would be the same kind of incentive the government gives for expansion of research facilities. Taxpayers would be allowed to reduce their taxable income by \$150 for every \$100 they contributed to approved capital projects for the arts.

The council-commissioned study of taxation relating to the arts was undertaken over a period of months by Montreal lawyer Philip Vineberg and two chartered accountants, Marcel Caron, of Montreal and Michael Mackenzie of Toronto, both attached to the firm of Clarkson, Gordon and Co.

While the council says that all wage-earners should be permitted deductible expenses, "it feels that artists, by the nature of their work, 20.

are particularly entitled to this treatment."

"More specifically, the part-time artist who suffers seriously from present tax legislation should be given the right to deduct all expenses involved in exercising his profession as an artist."

The council asks for exemptions from the federal sales tax on purchases made by qualified artistic and cultural organizations, on purchases of materials by individual artists for use in their work, and on sales of works of art by these artists.

It asks for exemptions from provincial sales taxes for all sales of works of art and purchases of material for such works.

It asks for exemptions from import duties for all works of art imported by Canadians and for all materials, supplies and equipment imported by Canadian artists or arts organizations for use in the arts.

The council says the arts now account for only two per cent of corporate giving in Canada.

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## WORKSHOPS

The Centennial Cultural Fund workshop will be at Williams Lake from Aug. 11th - 23rd. Reg Dixon will be in charge with various potters assisting him. The emphasis will be on the use of local materials and on throwing.

Dates:	Aug. 13 - 17 ... Wed. - Sun.
	Aug. 20 - 24 ... Wed. - Sun.
Instructors:	Reg Dixon, Charmian Johnson ... and others.

Information: Mrs Anna Roberts, Box 1268, Williams Lake, B.C.

Pottery North West Seattle: July 6 - July 27th. Bob Arneson is giving a workshop in pottery and sculpture. Limited enrolment. Application form Pottery North West Seattle Centre, 305 Harrison St., Seattle, Wash. 98109, U. S. A.



Arts and Crafts Society of Portland: English Pottery.  
Bryan Newman will conduct a workshop on thrown tableware.  
July 7 - 15 and July 16 - 24.

Phil Eagle will have two day Raku workshop July 11 and July 18.  
Enquiries: Arts & Crafts Society, 616 N.W. 18th Ave.,  
Portland, Oregon, 97209.

Nanaimo Arts Workshop. Jan Grove will be teaching the pottery  
course July 21 - Aug. 1. Enquiries: Box 557, Nanaimo, B.C.

Vancouver Island Summer School of the Arts. Courses for children  
and adults. Terence Monro. Enquiries: Box 2206, Courtenay.

Hal Riegger's Raku Workshops. Nelson, July 2 - 25.  
Enquiries: Ed Baravalle N.D.U. Nelson.

July 28th - August 4th. Whonnock.  
Enquiries: Gillian Hodge, 25249 No. 15 Rd., R.R. 1, Whonnock.

Aug. 6 - Aug. 11th. Ladysmith.  
Pam Harsen, "Tewaka Whare" R.R. 1., Ladysmith.

Aug. 18 - 23. Enquiries from Frances Hatfield,  
Wingsway, Broadwater Rd., Oyama, B.C.

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## WHERE TO EXHIBIT

### Canadian Guild of Crafts (Ontario)

Juried Show. Open to Canadian craftsmen. Awards.

For information write to: Miss V. E. Harris, Executive Secretary,  
Canadian Guild of Crafts (Ontario), 140 Cumberland St.,  
Toronto 185, Ontario.

## CORRESPONDENCE

Dear Sir:

I would like you to note the date of this letter (Feb. 7th, 1969) so that you will observe that the jurying of the Canadian Biannual has not yet taken place and I cannot, therefore, be accused of prejudice.

I travelled for two hours on a cold winter's night to attend Warren MacKenzie's lecture at the Art Gallery. I was more than a little surprised to find that, confronted by a slide of 3 mugs, the sex of the potters was the subject of comment.

I was not aware that pottery was a man's world; or that I was in competition with men potters or, indeed, potters of any sort. Most naively I believed that I was involved in a perfectly serious relationship with clay - that I was involved with pots qua pots. The sex, religion, age, nationality, indeed the identity of the potters has never seemed of any importance. I went to find out what Mr. MacKenzie thought about the potters' art and craft and it is my feeling that discussion must centre on the objects themselves, not the potters. History, Philosophy, Geology is relevant - surely the rest is on the level of gossipmongering?

Do homosexuals make different pots to other men? Does a lefthanded, butterscotch orientated celibate Nova Scotian make different pots to a righthanded, Mars bars-eating father of 10 in Timbuctoo? Probably - but what's important? The potter - or his pot? If we're going to talk about pots let's do it on an intelligent level.

And if the sex of the potter is going to affect the attitude of the jury, let's have anonymous competitors - is that what we are? - rather than anonymous juries.

I remain, Sir, though you are madam,

Yours truly,

Gillian Hodge -

(Right-handed, animal-raising, country living, coffee drinking mother  
of 4)

To the Editor:

### HYCROFT NOTICE

The 4th Annual Hycroft Sale will be held on Friday, 21st November, from 6.00 p. m. to 10.00 p. m. and Saturday, 22nd November from 10.00 a. m. to 7.00 p. m.

This sale supplies our main income source as well as allowing our members to be exhibited and have an opportunity to compare the standards of work.

Experience has caused us to introduce some changes to the administration of this exhibition. All entry fees must be paid one week in advance before the opening of the show, otherwise the work will be rejected. Members who do not pay dues by this deadline will be treated as non-members. Members donate 25% to the Guild and non-members 33 1/3% to the Guild.

As exhibitors in the past, your beefs and suggestions are valid and you must communicate them to your executive. Your contributions of time and ideas are welcome. Contact the editor of The Western Potter or Mr. Don Hutchinson, 8514 Ash Street, Vancouver, B. C. phone 325-8086, or Mrs Julie Cowie, 4169 W. Broadway, Vancouver, B. C. , phone 228-9176.

Don Hutchinson

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"The WESTERN POTTER" is published by the B. C. Potters' Guild quarterly. It is mailed to members free. Membership dues are \$5.00 per year for the Lower Mainland, Fraser Valley Area, and \$3.00 a year for other areas. Individual copies of "The WESTERN POTTER" can be purchased by members for 25¢ each. Advertising rates are \$10.00 per page, \$5.00 for half a page and \$2.50 for a quarter of a page. Wanted or For Sale ads with up to 20 words may be placed for a minimum charge of \$1.00. Ads with more than 20 words will cost 5¢ extra for each additional word.

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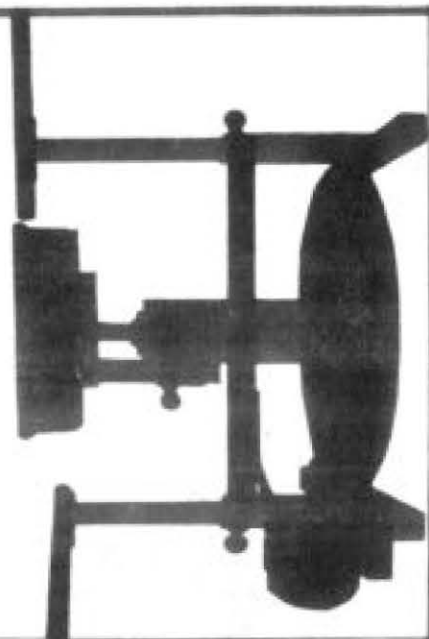
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